

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀδατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖον ἐστίν.”

PLAT. *Phædo*. sec. xxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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THOUGH we should prefer seeing a noble theatre like Drury-lane devoted to the uses of English artists, we cannot but rejoice at the change which has just taken place in its occupation. The theatre is every bit as *foreign* as it was, but there is now, at least some consolation in knowing that M. Jullien and his tribe have departed out of it;—that if we are to have any more quadrilles they will be in accompaniment to stage dancing, and that if we be again obliged to brace our nerves to withstand the shock of gongs and red-fire, they will be confined within their proper sphere of action. But a truce to reflections on what *has* been; wonderful to relate, we have once more actually seen Drury-lane Theatre *with a curtain down*! and so, letting that good old-fashioned drapery stand in the stead of something metaphorical, we welcome the veil thus drawn, as it were, over past delinquencies, with a strong confidence that its future risings will invariably reveal something more easy and endurable than a shilling's worth of bad music.

The German company commenced operations on Monday evening, as usual, with *Der Freischütz*. In this they are quite right. It is a something that every-body knows and everybody likes; there is not likely to be any fierce newspaper criticism on the music, which is, doubtless, a great weight of terror taken from the stomachs of the Germans; and, since they are probably a little disconcerted by the annoyances of travelling and settling in new quarters, it is a capital thing to try their strength on; seeing that if the all-popular “Hunting-chorus” go off with sufficient brilliancy and ditto the fire-works in the incantation scene, there is not likely to be much censure on the performance. Seriously, however, and not to commit injustice, even in jest, there is no occasion to make any allowance to the German performance either for seasickness or any other pest of wayfaring. Everything was done extremely well on Monday evening; so well, indeed, that we think Weber's *chef-d'œuvre* was never heard to greater advantage in London. The *prima donna* is Mme. Stoeckel

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Heinefetter, about whom many people thought proper to rave last season because she raved very much in *Jessonda* at the Prince's Theatre. The effect of her singing is certainly much improved since then, but this we attribute to the increased space in which it is heard. In the Prince's Theatre she was evidently out of place. Her strong and piercing voice fell plump on the ear without warning or modification, until we wished either that we were in a larger theatre, or that Mme. Heinefetter had had rather more experience of a smaller one. In Drury-lane, however, we feel no such wishes, either for the lady or ourselves. Her voice fills, without saturating, its arena; all that she then had excellent of passion, declamation, and style she now retains, and, if we mistake not, she has improved on her notions of vocal colouring. Her performance of *Agatha* was excellent throughout, and, in many points, extremely fine, and her execution of the grand scena was received with rapturous applause. The charming little Mme. Schumann enacted the part of *Annen* as she was wont last season—that is to say, with such fascinating grace and so much good feeling, that we doubt if it *could* be done better. The part of *Mar* fell to the share of Haitzinger, since whose last visit to England several years have elapsed. In some respects we think him improved, and, at any rate, he sang his music delightfully throughout. The new bass, Sesselmann, has a good voice and sings well, but he labours under the disadvantage of a forced comparison with the *Caspar* of last season—Poeck. Whether this will wear off, or whether the memory of that prince of singing-actors will continue to obstruct the path of every new comer until some one at last contrive to out-Poeck Poeck himself, remains to be seen; but it is, at least, but fair to add, that while we could not help regretting the absence of the one, we were by no means insensible to the many merits of the other.

The chorus is magnificent—decidedly larger and perhaps better than that of last season; and the band—under the guidance of our old friend Herr Gauz—went to perfection.

They do things bravely, these Germans;—*Der Freischütz*, *Jessonda*, and *Fidelio*, in one week! Who would not go to hear such music so performed, rather than to Her Majesty's Theatre, to have one's body jammed into a compost of flesh and perspiration by a "scrouge" in the pit, and one's mind fretted to fiddle-strings by an opera of Donizetti, even though the "five" do sing as never five sung before?

LIFE OF JOHN SEBASTIAN BACH;

WITH A CRITICAL VIEW OF HIS COMPOSITIONS, BY J. N. FORKEL.

(Translated expressly for the "Musical World.")

CHAPTER X.

4. The well-tempered clavichord; or preludes and fugues in all the keys, composed for the use of inquisitive youth, as well as for the amusement of such as are already versed in the art. Part I. 1722.—The second part of this work, containing also twenty-four preludes and twenty-four fugues in all the keys, was composed at a later period. All are from beginning to end masterpieces in this collection; while, in the first part, there are some few pieces which bear the traces of the immaturity of youth, and were probably only preserved by the author to increase the number to twenty-four. But even these were in course of time corrected by the author; whole passages are cut out or altered, so that in later copies there are very few pieces left which can be taxed with imperfection. Among these few may be reckoned the fugues in A minor, G major, and G

minor, C major, F major and F minor, &c. The rest are all excellent, and some of them in no way inferior to those in the second part. And even this second part has, in the lapse of time, received many improvements, as will be seen on comparing the old and new copies. These two parts together form a treasure of art, which can certainly not be found anywhere but in Germany.

5. Chromatic Fantasia and Fugue. I have sought in vain to find another piece of this kind by Bach; such is not to be found, for this is a unique work of its kind. I first received this fantasia from Brunswick from W. Friedemann. It is singular that this work though so astonishing a production of art may be appreciated by the most unpracticed hearer, when performed with even a tolerable degree of accuracy.

6. A fantasia, (fig 3). This does not at all resemble the preceding, but is like the allegro of a sonata divided into two parts, and must be performed in the same movement and time. In other respects it is excellent. In some old copies we find a fugue annexed to it, which cannot however belong to it. It is not finished. The first thirty bars are unquestionably by S. Bach, for they contain an extremely bold attempt to make use of diminished and extreme intervals, and these inversions in a harmony of three parts. None but Bach would venture so bold an attempt. The remainder seems to have been added by a different hand, for it bears no trace of the style and manner of Sebastian.

7. Six great suites, consisting of preludes, allemandes, courantes, sarabands, jigs &c. They are known by the title of the English suites being made by the composer for an Englishman of rank (fig 5.) They are all estimable as works of art, but some single pieces in particular, such as the jigs of the fifth and sixth suite may be regarded as masterpieces of harmony and melody (fig 6).

8. Six little suites, consisting of allemandes, courantes &c. They are generally called French suites, on account of their being in the French taste. Consistently with the object he has in view, the composer is here less learned than in his other suites, and makes use of a melody more striking and pleasing. The pieces of the fifth suite deserve to be particularly noticed on this account, being all of the smoothest melody; and in the last jig none but consonant intervals, especially thirds and sixths are used.

These are the principal works for the clavichord of J. S. Bach; all of which may be considered as classical. Of single suites, toccatas, and fugues, not mentioned among the before named, although they possess much merit in various ways, must yet be classed among his juvenile efforts; and ten or twelve single pieces out of this number are alone worth preserving; some because they may be useful as exercises for the fingers, for which indeed the composer originally intended them; and others as at least surpassing all similar productions of other composers. As an excellent exercise for the fingers of both hands, I particularly recommended a fugue in A minor, in which the composer has endeavoured very successfully, by a constant succession of running passages, to give to both hands equal strength and facility (fig 9). There is also a little fugue in two parts, which might also be very useful to beginners, as it is very flowing and contains nothing antiquated, (fig 10).

2.—*Pieces for the Clavichord, with accompaniments for other instruments.*

1. Six sonatas for the clavichord, with accompaniment for a violin obligato. These were composed at Cothen, and may be ranked among Bach's first masterpieces of the kind. They are fugued throughout; there are also some canons for the clavichord and violin, which are extremely flowing and characteristic. The violin part must be performed by a master hand. Bach well knew the powers of that instrument, and exercised them as fully he did those of the clavichord. The following are keys in which these six sonatas are composed: B minor, A major, E major, C minor, F minor, and G major.

2. Many single sonatas for the harpsichord, with accompaniments for the violin, flute, viola da gamba, &c. All such admirable compositions as would be heard with pleasure by connoisseurs even in our own days.

3. Concertos for the harpsichord, with accompaniments for many instruments.

They are in themselves a treasury of art, but notwithstanding are somewhat antiquated in regard to their form and arrangements.

4. Two concertos for two clavichords, with accompaniments for two violins, viola, and violoncello (fig. 11 and 12). The first is rather antiquated, but the second as modern as if it had been composed but yesterday. It may be performed entirely without the stringed instruments, and has even so admirable an effect. The last allegro is a regular fugue and a splendid one. Bach was the first to perfect, perhaps even to originate this kind of composition; I have at least met with but one single attempt of a composer which may be of older date, and that was made by one William Hieronymus Pachelbel, at Nuremberg, in what is called a toccata. But firstly it may be observed that Pachelbel was a cotemporary of Bach's, and therefore in making this trial may but have followed his example; and secondly that his success was so imperfect that it scarcely merits to be taken account of, each instrument merely repeating what the preceding has played, without at all being concertante. It seems as if Bach, at this time, was ambitious to do everything that could be done both with many and with few parts. As he sometimes descended to music in one part, in which was found compressed together everything that could render it complete; so he here ascended to a combination of as many instruments as possible, and each of great compass. He proceeded from his concertos for two clavichords to—

5. Two concertos for three clavichords, with an accompaniment for four stringed instruments (fig. 13 and 14). In these pieces it is to be remarked, that besides the harmonical combination and uninterrupted concentration of the three principal instruments, their is also a separate concentration between the stringed instruments, notwithstanding their performance of the accompaniment. It is scarcely possible fully to appreciate the art bestowed on this work; and if we remember, moreover, that these elaborate works of art are, notwithstanding, as marked and expressive as if the composer had had but the management of one simple melody, which is particularly the case with the concerto in D minor, we can scarcely find terms to express our admiration. Yet even this did not satisfy Bach, and he made an attempt at—

6. A concerto for four clavichords, accompanied by four stringed instruments (fig. 15). I cannot speak as to the effect of this concert, as I have never been able to bring together four instruments and four players to perform it. But that it is an admirable composition may be seen by a comparison of the single parts.

3.—*Compositions for the Organ.*

The pedal is an essential part of the organ: this alone exalts it above all other instruments, and gives it grandeur, power, and magnificence. Take from it its pedal, and this great instrument is no longer great. It becomes then no better than one of those little organs which in Germany are called *positios*, which are valueless in the eyes of true judges. But the great organ provided with a pedal must, in order to the due appreciation of its powers, be so managed as that its whole compass shall be brought into action, and that both the composer and the player shall call forth all its capabilities. This no one has ever better achieved than Sebastian Bach, not only by a rich harmony well adapted to the instrument, but also by adapting to the pedal a part of its own, and this he did in some degree even in his earlier compositions, though in course of time he attained to a more perfect management of the pedal, and therefore his masterpieces for the organ were produced about the same period with those for the clavichord. As soon as a master begins to distinguish himself every one is eager to obtain a specimen of his art, and it consequently happens that before he has attained to his greatest excellence the public curiosity concerning him is satiated, especially if he chance to have outstript their ideas. This seems to have been the case with Bach; his maturer works are far less known than his preparatory labours. But as these last cannot properly be received into a critically correct edition of his works, I have passed them over, and merely, as heretofore, noticed such as are worthy to be so received. These may be divided into three classes, containing:—

1. Grand preludes and fugues, with pedal obligato, of which there are sup-

posed to be a dozen. I, at least, with all my long and careful researches, have not been able to discover more, and the themes of these I will here set down (fig. 16), and to these I have added a very ingeniously composed porsacaglia (fig. 17), which is, however, for two clavichords and pedal rather than for an organ.

2. Preludes on the melodies of several choral hymns. Even while he was at Arnstadt, Bach began to compose such pieces with variations, under the title of *Partite diverse*. Most of these might be played by the hands only, but those of which I am now speaking absolutely require the obligato pedal. There may be, perhaps, a hundred of these; for I myself possess upwards of seventy, and know that here and there are scattered many more. Nothing can be more solemn, dignified, and devout than these preludes; but they are too numerous to be noted here. Besides these there are a great number of shorter and easier ones, which are also widely diffused in manuscript copies, and are designed for young organists.

3. Six sonatas or trios, for two sets of keys and an obligato pedal. Bach wrote them for his eldest son, W. Friedemann, whom they contributed to make the great player he afterwards became. They are inexpressibly beautiful, and being written when the author was in his full vigour and maturity, may be considered as his best work of this description. (For the themes of these see fig. 18). Some others, written by different hands, may also be considered good, but not certainly equal to those first named.

4.—*Instrumental Music.*

There are few instruments for which Bach has not written. It was the custom, in his time, to play in the church during the communion service a concerto or solo on some instrument. He often wrote such pieces, and so contrived them that they were always a source of improvement to the performer. Most of these pieces are now lost; but for this loss we are, however, richly indemnified by the preservation of two other pieces of a different sort, viz:—1. Six solos for the violin, without any accompaniment; and, 2. six solos for the violoncello, likewise without accompaniment. All these twelve solos were for very many years universally considered, by the most eminent performers, as the best practice extant for rendering the student complete master of his instrument.

5.—*Vocal Music.*

1.—Five complete annual series of church music, for all sundays and holidays.
2.—Five compositions for the Passion week; one of which is for two chorusses.
3.—Several oratorios, masses, magnificat, single sanctus, compositions for birth-days and saint's-days, for funerals, marriages, serenades, and some Italian cantatas.

4.—Many motets for one and two chorusses.

Most of these works are now, however, dispersed. The annual series were, after Bach's death, divided between his eldest sons, leaving, however, to W. Friedemann the largest share, as from the situation he then held at Halle, he had most use for them. But in the end his circumstances compelled him gradually to part with them all. All his other principal vocal compositions are scattered abroad. Of the motets for two chorusses, eight or ten remain in the hands of different persons. The collection of music, left by the Princess Amelia of Prussia, to the Gymnasium of Joachim, and that at Berlin contains perhaps more of Bach's vocal music than is to be found collectively in any other quarter. Though even here the compositions are not numerous. Among them are

1. Twenty-one church cantatas. In one of them, on the words, "Schlage doch gewünschte Stunde," the composer has introduced bells obligato; from whence we may infer that the cantata at least was not the production of his maturer taste.

2. Two masses for five voices, with accompaniments for many instruments.

3. A mass for two chorusses. The first accompanied by stringed instruments, the second by wind instruments.

4. A passion for two chorusses. The text is by Picander.

5. A sanctus for four voices, and accompanied by instruments.

6. A motet for four voices, "Aus tiefer Noth shriex ich zu dir,"
7. A motet for five voices, "Jesu, meine Freude."
8. Four motets for eight voices, in two chorusses; viz. A. "Furchte dich nicht, ich bin bey der," &c. B. "Der Geist hilft unserer Schwachheit auf," &c. C. "Komm Jesu, komm," &c. D. "Singet dem Herrn ein neues Lied."
9. A single fugue for four voices, "Niunn was dein ist, und gehe hin," &c.
10. A cantata, with recitations, airs, a duet, and a chorus. This is a rural cantata.

To this last cantata is prefixed a notice; and to the mass for two chorusses, No. 3, an explanation, both written by Kirnberger, pointing out the great art shown in the composition.

HAYDN'S DIARY WHILE IN ENGLAND 1794-5.

FROM GREISSINGER'S LIFE OF HAYDN.

I undertook my second visit to England on the 19th of January 1794; and my stay was prolonged to a year and a half.

December 15th, Paid a visit to Mr. Bates, who directed the Ancient Concerts; he plays pretty well on the organ. His lady has a very agreeable voice, a correct intonation, and a clear pronunciation. She sings in Pacchierotti's style, but her shake is a little too quick.

February, 1st. 1795, I was invited, through the kindness of the Prince of Wales, to an evening concert at the Duke of York's, where the King, the Queen, and the rest of the Royal family, together with the Prince of Orange, and other distinguished personages, were present. None but my compositions were performed; I sat at the piano, and was at last desired to sing. The king, who, till now, neither could nor would hear any music but Handel's, was attentive: he came and conversed with me, and introduced me to the queen, who paid me many compliments. I sang my German song, "*Ich bin der verliebteste*,"

March 24th, Madame Mara had a benefit concert in the Hanover-square rooms; but there were only sixty persons present. They say she never sang better. Clementi presided at the piano. She afterwards gave a second concert, in the name of the flute player, Ashe, and she had then a full room: I presided at the piano.

March 25th, I saw the opera of *Acide e Galatea*, by Bianchi. The music is very rich in wind instruments; but if there were not so many, I think that the melody would be better understood. The opera is too long, especially as Banti has to sustain it all alone. This year the orchestra is richer in performers, but just as mechanically and injudiciously placed, and as indiscreet in the accompaniment as before; in short, it was the third time of representation, and no one was satisfied.

I went to the little theatre in the Haymarket, to see an English opera. The performance was as wretched here as at Sadler's Wells: a fellow bawled an air so tremendously, and accompanied it by such excessive grimaces, that I began to perspire all over. He had to repeat the air.—*O che bestia!*

On the 8th of April I was present at the marriage of the Prince of Wales with the Princess of Brunswick. On the 10th I was invited to an evening concert at the Prince of Wales's. An old symphony was performed, which I accompanied on the piano; and afterwards a quartet. I then had to sing German and English songs. The princess, too, sang with me, and played a concerto on the piano tolerably well.

May 4th, I gave my benefit concert in the Haymarket theatre. The place was full of select company. The concert consisted of the following pieces:—Act I. The first part of the *Military Symphony*; air, Rovedino; Concerto, oboe, Ferlendis, first time; duet, Morichelli and Morelli, my own composition: a new Symphony in D, of my own, being the last of the twelve grand. Act II. Second part of the *Military Symphony*; air, Morichelli; Concerto, Viotti; *Scena Nuova*, by myself, sung by Madame Banti very indifferently. The whole of the company were extremely gratified, and myself not less so. This evening I made 4000 guineas: this can be done nowhere but in England.

EDINBURGH COLLEGE CONCERT.

We have been favoured with a book of the performance, which we noticed in Nos. 165 and 166 as having taken place on Friday, the 12th ult., being the anniversary of the birthday of General Reid, the founder of the Professorship of Music in the University of Edinburgh. This book, besides the usual words of the vocal pieces, &c., contains a popular analysis of each piece of music, which, while it refreshes the memory of the initiated, cannot fail to render much intelligible to the amateur that might otherwise pass unnoticed, and at the same time must awaken the interest of the most uninstructed. We earnestly recommend to the committees and directors of Festivals, the perusal of this book, and the imitation of its plan as the most acceptable and useful improvement upon the old system, and one obviously essential for the true enjoyment of music by a large mixed auditory.

This very clever *catalogue raisonné*, or concert monitor, is by Mr. John Thomson, who fills the Professor's chair above alluded to, and amply proves his fitness for the responsible office of musical mentor in a city where the study of scientific music is yet in its infancy. We quote the following passages in explanation of the plan, and as specimens of the clear and popular style of the talented Professor.

“OVERTURE in A Minor.— $\frac{1}{4}$ time.—(*St Paul.*)—Mendelssohn.

“There are two kinds of Instrumental Introductions to Vocal compositions on a large scale,—the one referring to the Oratorio, the other to the Opera.

“The style of the Oratorio Overture is totally distinct from that of the Opera. It is termed the *Strict, Severe, or Ecclesiastical* style, because of its grave character, and its rigid adherence to certain scholastic forms of composition. The severe style may be called the *Epic* branch of the art, and is most difficult of attainment with any degree of success.

“The Overture under consideration, is perhaps the most finished specimen of its class, whether we regard its conception or its development, the beauty of its instrumentation, or the grandeur of its effects. It is composed of two parts—a short introductory movement formed of a *Chorale* or German Psalm Tune (which afterwards appears in the Oratorio, to the words commencing “Sleepers, wake,” * * * and a *Fugue*. The Introduction opens *pp.* in A Major, and gradually increases in loudness as one set of instruments after another unite themselves to the solemn march of the Chorale. The inner parts of the harmony gradually acquire a more florid character, while the melody is calmly holding on its course, until it comes to a pause on the dominant, or fifth note of the key, in preparation for the Allegro. The Allegro in A Minor, $\frac{1}{4}$ time, is a Fugue formed upon the Chorale already mentioned.

It is difficult, if not impracticable, to convey a popular idea of this, the highest species of musical writing. *Fugue* takes its name from the Latin word, signifying *flight*, because one part seems to fly before the other, and the pursuing part must always imitate exactly, either in the fourth or fifth of the scale, (always counting upwards) or the octave above or below, the intervals and phrases of this Theme or subject. The *subject* is, in common language, proposed by one instrument; to this succeeds the *answer*, or imitation of the subject, by another instrument, which is supported by a *counterpoint* (or note against note—for points were formerly used to signify notes) flowing from the subject. * * *

The subject, it will be observed, is given out in the key by the Tenors; the *answer* or imitation is made in the fifth of the scale above, by the second Violins. The *subject* is repeated an octave above the original pitch by the first Violins, and the *answer* is repeated in the eleventh below, by the Basses. While each of the instruments, after having fulfilled the primary condition of playing the subject or answer, continue with *counterpoint* or harmony to them until all are employed. It is impossible to proceed farther without getting into technicalities, but it is hoped that the general principle now explained is understood. It will be interesting to watch the theme, as it is developed and expanded, contrasted and combined, with the other elements of the fugue just explained, and the gradual approximation of all these into one grand whole, as the movement rolls on to its climax. Ever and anon the Chorale which formed the introductory movement, is heard rising from the wind instruments in unisons and octaves above the now rapid working of the violins and basses, until at length it bursts forth in the major of the key, from the combined force of the wood and brass instruments, and the organ, with striking grandeur, amidst the brilliant coruscations of the whole violin tribe, and so continues till the conclusion of the Overture.

"It is not to be expected that this fine composition can be relished after a single hearing; nor, indeed, without some knowledge of the principles of composition, can it ever be properly appreciated. But it may be studied in private with advantage; and being published as a Pianoforte Duet, it is within the reach of all.

"Of the author of this noble composition it is scarcely necessary to say one word. Though now only in his 32nd year, he has already produced works of the highest order in almost every branch of composition. The Oratorio of St. Paul, to which the Overture under review is the introduction, is confessedly the noblest effort of genius that has appeared since the days of Bach and Handel. It is a growing work, and will gain ground with the increase of musical knowledge.

The following extract is equally intelligent and tuitional; and, to our thinking, must have proved as useful to the reading auditors of the concert, as an opera-glass is at the theatre:—

"QUARTET in F.—³—(*Requiem*).—Mozart.

"This is a most heavenly strain of supplication from Mozart's latest and loftiest sacred work, the Requiem, or Catholic burial service. The opening symphony commences with a beautiful interchange of *suspensions* (that is, when one note is prolonged until another note coming against it from above, renders it dissonant, when it must descend to the note immediately below, so as to form a consonant harmony), between the first and second clarionets, while the violoncelli support the melody with a lovely flowing accompaniment. The violoncelli are indeed very prominent throughout the piece, and continue their florid course, while voice after voice steals in with the same beautiful melody which was first heard in the symphony. The *subject* is given out on the key, by the *contr'alto* and is followed in the next bar by an *answer* from the *bass* on the second of the scale, after which the soprano and tenor imitate successively the subject and answer on the fifth and sixth of the scale, or rather in that of C and its second. At the words "Ne me perdas," there is a most expressive passage from the bass, which is afterwards repeated to the third last line of the verses. There is also a very fine passage at the line beginning "Ingemisco," each of the two following lines repeating it in succession a note higher. Altogether this movement may be considered as one of its highly gifted author's master-pieces."

We shall borrow a few more extracts on some future occasion, for we know of no source whence matter so useful to the enquiring amateur or the musical tyro can be gathered. In the meantime, it is pleasant to record that this first celebration of General Reid's anniversary concert was, by the indefatigable zeal and exertions of the Professor, so entirely successful, as to have called for its repetition on the following day, Feb. 13th, when upwards of nine hundred and seventy persons assembled, who had been unable to obtain admission on the previous occasion. The band, which consisted of fifty-six performers, and the chorus of one hundred and twenty-six voices, were entirely residents of Edinburgh, with the exception of five.

CORRESPONDENCE.

BRITISH MUSICIANS.

To the Editor of the Musical World.

SIR.—I beg to state, that when I was requested, some six weeks ago, to assist at the concert of the Society of British Musicians, I said that I should be most happy to do so, provided no professional engagement interfered. An engagement was offered to me, and I wrote to Mr. Baker, the secretary, *ten days* before the concert took place, informing him of my inability to attend. My name did *not* appear in the advertisements the week *preceding* the concert, nor was it, of course, inserted in the programme, consequently I cannot deem it fair to accuse me of having absented myself *without any alleged reason*, or of having broken faith with the public. I remain, Sir, your obedient servant,
17, Tavistock-street, Bedford-square.

JOHN PARRY, jun.

[We are happy to afford Mr. Parry the opportunity for refuting the statement alluded to, and fixing the blame of a transaction, which cannot be too much deprecated as a delusion of the public, and in this instance as a slight to the Art itself, on the shoulders of Mr. Baker, or any other functionary of the British Society, to whom it is justly attachable. We can only say, that we have before us an advertisement of March 1st, in which Mr. Parry is announced, and that

the bills of the concert, with his name in unmistakeable characters, were exhibited in the music-shops so late as Saturday, the 6th. The Society owes an explanation, both to Mr. Parry and their patrons, as well on this subject as on the absence of Mr. Harrison and others announced who did not perform. Ed. M. W.]

MUSICAL ANTIQUARIAN SOCIETY.

To the Editor of the Musical World.

SIR,—A point strikes me regarding the above society, to which the subscriber's attention should be drawn before the case occurs. It is this: from the 1st of November last the first year's subscription commences, nearly five months ago, and no publications of the society have yet appeared.

It is understood there are about four hundred subscribers, realizing £400; should not the produce of this sum (or whatever it may be) be confined to subscribers of the first year, and no balance carried to the next, as subscribers may cease or new ones commence? The present progress of publication seems hardly likely to put in each subscriber's possession the promised calculation of four hundred or five hundred pages of music *within the first year*, and to works printed after November 1st next, non-continuing subscribers, by the laws, would have no claim. I think, so far as funds are available, they should be for the benefit of that year's joint contributors. That this is intended, no doubt, some correspondent may be able to announce, "pro bono publico," and your constant reader,

London, March 8th, 1841.

DUBIUS.

[We agree with our correspondent, and are somewhat surprised that so long a delay has occurred in the publication of the works promised by the Society. It is just that the subscribers should be set right on the question.—Ed. M. W.]

MUSICAL INTELLIGENCE.

METROPOLITAN.

ENGLISH OPERA HOUSE.—The performances at this theatre increase nightly in attraction. *Keolanthe* goes off more glibly, and the singers being now mellowed in their parts, the effect of the opera is considerably improved. The press, in general, has filled its columns with abuse of poor Mr. Fitzball, the author of the *libretto*, we suspect, with far more satisfaction to the writers than the readers of its nibbling severities. To be sure, the drama is neither a *Midsommer Night's Dream*, nor a *Duenna*, but it is a fair musical vehicle, and that is sufficient. The fact is, Messieurs the newspaper critics, between their anxiety to produce an important article on the important occasion of the re-opening of the theatre, and their disability to treat the subject musically, found themselves, as they have frequently before, in the jeopardy of a cornuted dilemma; and therefore chose the easier point of attack—cutting and hacking at the librettist, as it were, either to account for their brief notice of, or to show their merciful forbearance to the composer. Luckily, Mr. Balfe can afford to dispense with their praise, and to be heedless of their neglect. The public is, now-a-days, either too wise or too cunning to be led by such pseudo criticism; and, despite its severity against the drama, and its faint praise of the music, the theatre has been thronged nightly, including a fair sprinkling of that class of visitors denominated, *par excellence*, "fashionable." "Betty" succeeds beyond its merit. The fair *debutante*, Miss Howard, gains friends nightly amongst her auditors, and Mr. Stretton seems at last to be putting forth his claims to the reputation of a musical comedian. The music of *Keolanthe* is in course of publication, by Cramer, Addison, and Beale; when the copy is before us, we shall endeavour to give a fuller and a candid account of its merits.

ITALIAN OPERA HOUSE.—Her Majesty's Theatre commenced its season on Thursday evening in last week. The opening opera was Cimarosa's *Gli Orazj ed i Curiazj*, and the *prima donna*, Mme. Pauline Garcia Viardot. The opera is nothing remarkable, but the singer at least *promises* to be very great;—in many places during the evening, she sung and acted superbly. Miss A. Nunn made her first appearance at this theatre, in the part of *Curiazio*, and acquitted herself

very creditably of the task—not a very onerous one, by the way. The tenor, Sig. Mario, sang the music of *Orazio* with a judgment and taste to which no exception can reasonably be taken.

The story of the new ballet, *Le diable amoureux*, has been familiarized by the Adelphi performance, and we need therefore only remark that, at the Italian theatre, it has introduced to the London public a dancer, in the person of Mdlle. Guy Stephan, who has a very pretty face and figure, dances with abundance of liveliness, and acts with an archness and roguery of manner that is quite bewitching.

It is not yet “fashionable” to go to the opera, so that the theatre was not exactly crammed to suffocation.

PHILHARMONIC CONCERT.—The worst selection ever performed by this potent band took place on Monday last. The following is the programme, by which it will be perceived that the search after novelty has o’er-topped discretion; and, for the first time, exiled the giants, hoary but unaged, from the arena of the Philharmonic:—

PART I.

Sinfonia in F.....	Ries.
Second Finale (Oberon).....	C. M. von Weber.
Concerto violin, Mr. Blagrove.....	Kreutzer.
Scena, Miss Rainforth ‘Ocean thou mighty monster’ (Oberon).....	C. M. von Weber.
Overture, Benvenuto Cellini.....	Berlioz.

PART II.

‘Lobgesang,’ a hymn of praise.....	F. Mendelssohn Bartholdy.
The solos by Miss Rainforth, Miss Williams, and Mr. Pearsall.	

We confess we had some latent fluttering, *jejeune* hopes when, on looking down the dexter margin of the above document, we beheld no symphony of Mozart or Haydn, or Beethoven; we had some faint will-o’-the-wisp hopes that the *quidnuncs* who mismanage this society had, for once, opened the valves of their ossified hearts, and relaxed the bolts of their hermetically sealed doors to some of the clever fellows who have had the misfortune to be born musicians—and English ones!—pshaw! we are old enough to have known better. We have dealt with obdurate and opinionative old women long enough to —; but why puzzle our wits and incite our bile on the subject? The following extract from the *Times* tells what we have to say so moderately, yet truly, that we gladly spare ourselves the infliction of recalling our Monday night’s mortification:—

“Altogether it was a weak concert, and where not weak, very ‘un-philharmonic.’ The symphony of Ries was a thing of ‘shreds and patches,’ stolen from the great master (Beethoven) whose unworthy pupil all must ever admit Ries to be. Partial friends, and a certain false glare of mechanical effect, have sustained him for a time, but he must now be laid on the shelf. To produce him here at all is bad, but to do so, as was the case last night, being the only symphony, to the exclusion of Mozart, Haydn, and Beethoven, is one of the greatest blunders ever committed. The finale from *Oberon*, admirable in its place, lost all its effect by losing all dramatic connexion. Kreutzer’s concerto, of an obsolete school, when fiddling passed for music, was played by Blagrove, if not in his best style, much better than it deserved. The overture by Berlioz was hissed by a set of critics who would have hissed Beethoven if they durst, and who have, indeed, occasionally done so. The sentence, therefore, is not conclusive, but it is obvious that Berlioz, though a clever, and sometimes highly imaginative composer, has not genius enough to sustain that extravagance and wildness which form the leading character of all his pieces. To judge him fairly we ought to know something of the opera to which this overture is the introduction.

“Mendelssohn’s ‘Hymn of Praise’ was first produced at Birmingham last year—a fact which the conductors here have thought proper to conceal; and it is certainly unfortunate for them that Birmingham should not only have taken the precedence of them in a great composition like this, but have given it on a larger scale, if not in better style. That of last night was, with this allowance, a highly gratifying performance. The chorus was out of proportion in strength to the band, but it was impossible not to be excited by a composition like this, which, without lapsing into imitation, has imbibed a kindred spirit from the best efforts of Bach and Handel. To do it entire justice would require union of the Philharmonic band with the Exeter Hall chorusses.

“It is with regret, though we deal strongly in censure, that we perceive these concerts to be fast sinking in public estimation, and that their final end is near, unless some rally is made in their favour. With all their faults, such instrumental music has never been

heard elsewhere in this country, nor will it again if they are suffered to drop. An effort to sustain them is, therefore, well worth making by all lovers of the art. The directors are greatly in fault; they want taste and they want energy; but some blame also belongs to the patrons of good music, who, in their disgust at what was bad, have overlooked the consequences, even to themselves, of total desertion."

We only demur at one observation in the above; in our opinion the overture of Berlioz is unmitigated, veritable rubbish, beyond the redemption of any second hearing, or hundredth hearing; and if such repetition be needful to a just conviction of its now hidden merits, we most earnestly invoke Heaven to keep us blissfully ignorant and wisely foolish.

QUARTET CONCERTS.—The second of these delightful *soirées* took place on Thursday evening last, at the Hanover-square Rooms, and fully sustained the reputation of previous performances. The selection comprised Haydn's quartet in D major, No. 70; Mendelssohn's in E minor, op. 44; Beethoven's sonata in A major, op. 69; and a quintet of Onslow, in A minor, op. 58. Of these, by far the most important and striking work was the deservedly well-known sonata for pianoforte and violoncello—an epic poem in conception and treatment, most ably recited by Messrs. W. S. Bennett and Lucas—it richly merited the applause it received. Mendelssohn's quartet was given by Messrs. Blagrove, Gattie, Dando, and Lucas, with their usual chastity of style and unity of *ensemble*. The work is a delicious dream, in which the composer seems to have emulated Prometheus, and given to the music of the spheres

"A local habitation and a name."

One might imagine oneself, during the first movement, flitted away to some celestial anti-chamber, breathing some unearthly atmosphere, through the gauzy melliflence of which we descry Bacon, and Newton, and Galileo, and Milton, congregated for the discussion of some philosophical theory, which they handle with alternate sedateness, vigour, and persuasion, through all the various arguments and bearings of the subject, arriving at length at a convictional and unisonous conclusion; with the *scherzo*, coffee is served, or it may be nectar or ambrosia, and conversation becomes sprightly and vivacious. The *andante* is a touching tale of interest, told to the heart, or an evolved sentiment in which all hearts must concur; and the *presto* portrays the satisfaction and cheerful breaking up of the philosophic party, and their departure for their several starry homes. At their next meeting, who amongst us poor mundane creatures does not long to be present? The quartet of Haydn fell short of our anticipations as ardent lovers of that immortal composer's works. The opening movement is somewhat dry, stoney, and German—nationally, if not musically speaking—but towards the close of the *adagio cantabile*, the golden vein of the master bursts upon us, and the *allegretto* brings us back to the spring-time of his genius; and we fancy the unaffected and amiable old man retrospecting the sunny glades and shady linden groves, and pastoral simplicity of his boyhood's haunts, which he himself seems delighted to recall and to record; and we thank him for the picture. What shall we say of Onslow's quintet, beyond the fact that it is new to this country? Onslow is a clever man, who writes for his amusement, and we envy him the pleasure his works afford him, since we are forced to confess that they yield us but a very little share. The situation of the quintet, in the programme, owing perhaps to Mr. Howell, the double bass player's needful detention at her Majesty's Theatre till the conclusion of the opera, was fatal to it, and certainly injurious to the concert—it was like a basin of barley broth, by way of dessert, at the close of a princely banquet; and it sent us homeward, involuntarily tasting the savour of the leek, to the utter mortification of our champagne-loving palate. The vocal *entremets* of this charming *petit souper musical* were extremely well served up by Miss Rainforth, Mr. Machin, and Miss Dolby; the latter of whom gave Mozart's delicious pianoforte song, "*Dolci corde amate*," with a taste and feeling for which we, previously, had scarcely given her credit. The next concert will take place on the 25th instant.

FOREIGN.—FRANCE.

(From our own Correspondent.)—Paris is in a frenzy of exultation at the success of *Les Diamants de la Couronne*, and already the *motivos* are heard in alternate puffs with the smoke of cigars *d'élite* in the *Galerie vitree du Palais Royal*, and whistled by *Messieurs les Garçons d'Hotel* as they scamper up and down the stairs of the six or seven stories of their respective *maisons garnis*. Auber has made another hit, and it should seem a hard one. I tried in vain to get my nose into the *parterre* of the *Salle Favart* on Saturday, the first night; and again, on the second night, to get my ear near to the crevice of a box door ajar: poor plethoric John Bull knows nothing of the sensual mortification to which the opera-goers of Paris are occasionally exposed. On the third night I had the luck to glide in, thanks to my unexpanded stature, under the extended arm of a full-grown Grenadier Lieutenant, who was forcibly repelling the insinuating contact of a *marchand charcutier* of the *Rue Montmartre*: thus, as Prior says—

“While the cur and the mastiff disputed the point,
The terrier, sly dog, run off with the joint.”

and the joint, I, the said “sly dog,” enjoyed, was a joint stool in the doorway of one of the third circle of boxes.

Scribe's book of the opera is extravagantly extolled here, but I think it by no means equal to many of his preceding efforts. The story, like that of *El Guittarrero*, is Portuguese, detailing the adventures of *Catarina* in the cavern of a troop of bandits, whose chief, *Rebolledo*, a banished noble, who, in addition to his predatory avocation, amuses himself with the practice of amateur chemistry, coining, and other enlightening recreations. The *Queen's* visit arises out of a resolution she has formed to sell the crown jewels for the discharge of certain state demands, and to supply their places in her diadem by chemically formed gems of the aforesaid celebrated *Rebolledo's* fabrication. Her majesty encounters one *Don Henrique*, a prisoner in the cavern, with whom she becomes enamoured, and the bustling incidents of the piece consist of the attempts to procure his escape, the endeavours of the police to arrest the banditti, and the arrival of the consternated courtiers in pursuit of their fugitive queen and the abstracted diamonds. Finally, the safety of the state is proclaimed, the lovers are united, and the scientific highwayman is restored to his patrimonial rank and station.

The music calls one back to the days of *Fra Diavolo* and *La Fiancée*, and is evidently written with more *gusto* and artistic care than any recent production of the popular composer. The overture commences with a well instrumented *andante* imperceptibly stealing into an *allegro* of the bolero character, well worked out, and consummating brilliantly, without much of the eternal French clatter. The best *morceaux* in the opera are—a cavatina by *Don Henrique*, with a new and clever accompaniment, a *rondo* by *Catarina*, and a charming duettino in the second act, which will assuredly be a lasting popular favourite. But the great points of the opera are the concerted pieces, in which conversations are carried on with unembarrassed truthfulness and spirit, and sustained by unobtrusive, yet pleasing melodic instrumentation—in particular, I was delighted with a *dejeuné* scene, and a *soiree musicale*, both extremely well imagined and adroitly put together.

Mme. Thillon was excellent in the role of *Catarina*, and M. Couderc as *Henrique* has gathered a new laurel for his already verdant crown. Doehler is just arrived; Vieuxtemps gives his farewell concert to-morrow at the *Renaissance*. I am told Thalberg is progressing towards St. Petersburg; the Italians are taking their benefits at the *Odeon*; concerts occur every day and every night, and every thing bespeaks the winding-up of the Parisian musical season.

Hotel de Nantz, Place Carousel, Paris, March 12th, 1841.

VENICE.

After three signal failures (Nicolai's opera *Il Templario*, Combi's *Genevra di Monte Real*, and Donizetti's *Belisarius*) Gabussi's new opera, *Clemenza di Valois*, appeared, and has obtained immense success. No less than seven pieces were encored on the first representation, viz. Ivanoff's song and ballad, a trio, the finale to the second act, a bass song by S. Ronconi, a duet for soprano and tenor

(Mme. Dorancourt and Ivanoff), and the adagio of the finale. The last has been the greatest hit for many years. Rossini, hearing of the success of his friend and fellow-townsmen, left Bologna for Venice, and arrived on the third night of the performance. He was immediately recognised, and, not having been in Venice since the last opera he composed there, was greeted with the greatest enthusiasm. After the performance he was carried home perforce on the shoulders of the audience.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

DUBLIN.—PHILHARMONIC SOCIETY.—The second concert, for the season, of this distinguished society, took place at the Rotunda, on Friday evening, the 26th ult. The Round Room was filled almost immediately after the opening of the doors by above 1200 of the elite of the city. In consequence of the sudden illness of Mr. Phillips, Mr. Sapio was solicited, on a short notice, and most kindly consented, to sing in the concerted pieces the parts originally assigned to Mr. Phillips. The arrangements on the present occasion comprised *Sinfonia, No. 8, Beethoven*, which was played in a masterly style by the most efficient band collected together since the Festival; after which Marliani's air, "Fate, is thy cruelty sated," was sung, with spirit, by Mr. Templeton. The duet, "Follow, dearest," a classical production from the *Faust* of Spohr, was given by Miss Romer and Mr. Joseph Robinson with much taste and judgment. We were not greatly pleased with the recitative and air, "Angel of life;" although it is a composition well calculated to display the power and flexibility of Mr. Phillips' fine voice, yet we must candidly confess that we consider it a heavy production. The difficult aria, "Prendi, prendi," from the opera *L'Elisir d'Amore*, was executed by Miss Romer with much spirit and effect. We cannot compliment her on the manner in which she concluded the ballad, "The young Spring," when her voice, raised to a shriek, produced by no means a pleasing sensation. We cannot sufficiently reprehend this practice of displaying the compass of the voice at the expense of both taste and harmony. The instrumental trio of Correlli, for two violoncellos and double bass, was ably performed by Messrs. Pigott, H. Patton, and G. Perceval, but several parts of the clever performance of the last-mentioned gentleman on the double-bass were rendered indistinct from the want of due silence being preserved. The terzetto, "O nune benefico," from the opera *La Gazza Ladra*, concluded the first part. Part second opened with Rossini's overture, *Guillaume Tell*, beautifully played by the orchestra. Too much praise cannot be given for the manner in which the instrumental part of the society's concerts are generally executed. Mr. H. Phillips' ballad, "Woman," was sung by him, notwithstanding his severe indisposition, in a manner surpassing all praise. It was, of course, encored. We could have listened to it a third and fourth time with delight. Mr. Templeton was encored in the air, "Dear Maid" (*Joan of Arc*). If we could apply an architectural term to singing, we would say that this gentleman's style is somewhat too "florid." "This magic-wove scarf" was sung by Miss Romer, Mr. Templeton, and Mr. J. Robinson, with good effect, as was also Balfe's duet "Diadeste, charming play," which was substituted for the terzetto of Mozart, "Ah! taci." The overture, "The Ruler of the Spirits," concluded the performance. The leader of the first part of the concert was Mr. Mackintosh; second part, Mr. James Barton. Conductor, Mr. Henry Bussell.

MISCELLANEOUS.

DER FREISCHUTZ, which was played in Paris about twelve years since with very little success, is now in rehearsal at the *Academie Royale*, where it will succeed *Don Juan*. The dialogue has been put into recitative and set to music, the rule of the establishment prohibiting any words being spoken on the stage. It is proposed to produce Weber's opera with all the scenic as well as musical advantages which the resources of the establishment afford; and great hopes are entertained of a triumphant result.

MR. H. PHILLIPS.—We were disposed, like many others, on the first night of the English opera season, to pass over in silence "certain circumstances," in our endeavours towards repressing the evident inclination to oppose Mr. H. Phillips on his appearance. We did so from the wish to avoid disunity at the onset of so interesting and anxious an undertaking, and from a persuasion that Mr.

Phillips would offer some explanation of his late conduct, and vindicate himself from the charge of having wilfully disappointed his patrons, and injured his brother artists by retarding the opening of the theatre. Since no such explanation has taken place, and the fact appears to be incontrovertible that Mr. Phillips did sing in Dublin, on the 6th instant, knowing himself to be advertised to act at the Lyceum, in London, on that same evening, we must think, as doubtless the public will, that Mr. Phillips has sadly compromised his hitherto unblemished reputation for gentlemanly candour and good feeling, and we are surprised that some friend does not whisper him to confess his error, if it be such, or to place the blame upon the really wrong party. Mr. Phillips' high rank in his profession—a profession already subject to very equivocal courtesies, should induce him, if not for his own sake, to remove an impression from the public mind which goes towards increasing the inveterate obloquy which, alas! we fear that profession is heir to.

ROYAL SOCIETY OF MUSICIANS.—Mrs. W. Knyvett, Mrs. A. Toulmin, and Miss Maria B. Hawes will sing at the approaching festival. Moscheles will perform on the pianoforte, and Lazarus will play a solo on the clarinet. Several glees, &c. will be sung by a host of vocalists, and two marches, composed for the society by Haydn and Winter, will be performed by an eminent band of wind instruments.

ENGLISH OPERA.—An operetta, from the French of "*La double Echelle*, with the whole of the original music by M. Ambroise Thomas, is in rehearsal, and will probably be produced on Monday next—the characters to be supported by the two successful *debutantes*, Mdles. Gould and Howard, Messrs. Wilson, Barker, and Duruset; the latter of whom we are glad to find in the company, since he is the only vocalist in our acquaintance who is gifted with a native humour for the personation of comic operatic characters. Mr. G. A. Macfarren's long spoken of grand opera, *El Malhechor*, is to be the next novelty—it will engage the whole strength of the theatre. We are happy to state that the receipts are nightly improving, and that the Italian and German opera attractions have not hitherto affected this arduous struggle of native talent. Mr. Allen, the tenor singer, late of Drury-lane Theatre, has joined the establishment.

GERMAN OPERA.—We are right glad to observe several native faces in the orchestra, and, on enquiry, ascertained that of the sixty performers in the band, twenty-five are Englishmen. Great exertions are in progress for the production of *Oberon* on Easter Monday, with all its original splendour of scenery and decoration.

ITALIAN OPERA.—The audiences have been scanty, notwithstanding the attraction of a far better corps than we have been favoured with for many seasons before Easter, and maugre the most attractive of all attractions—Her Majesty—who has been present at two, out of the three, performances. *Tancredi* will be played on Saturday, and *La Straniera* is in rehearsal.

EASTERN INSTITUTION.—The last subscription concert of the present season will take place this evening.

MELODIST'S CLUB.—Signor Puzzi, Eliason, and Kiallmark have been invited to dine with the club on the 25th instant.

ANCIENT CONCERTS.—The Archbishop of York will direct the next performance; conductor, Mr. Bishop. The singers will be Mme. Caradori Allan, Miss Birch, Miss Hawes, Messrs. J. Bennett, Pearsall, Hawkins, Machin, and Phillips.

MR. E. J. LODER'S *Little Red Riding Hood* will be brought out at the English Opera House with as little delay as possible.

THE SENIOR STUDENTS of the Royal Academy of Music will give their third chamber concert to-morrow evening in the great room of the institution.

MADAME ALBERTAZZI gave a concert recently, in Paris, at which her sister, Miss Sarah Howson, made her first public effort. This young lady is gifted with a fine and perfect soprano voice, which has received every possible cultivation from her talented sister, and the opportunities presented by that lady's present position in the musical profession. She is extremely handsome and intelligent, and her reception was enthusiastic.

A NEW ORATORIO.—*The Death of Abel* is announced for performance at Exeter Hall, by the Sacred Harmonic Society. We are glad to perceive this, and

are only surprised that the very successful efforts of this Society have not sooner inspired some of our young musicians to tread and triumph in the path of Handel. Certain we are that there is sufficient talent in the country to make an important stand in this most difficult and ambitious branch of composition; and it is due to the Society to record its ready and earnest attention to new works of merit and promise. The oratorio is the composition of Mr. George Perry.

NOTICE.

Several mistakes having occurred in consequence of the misdirection of letters, correspondents are requested to take notice that Mr. Hooper, of Pall Mall East, is no longer agent for the publication of this journal. All letters, concert tickets, and provincial papers must in future be addressed to the Editor of the "Musical World," at Mr. Leighton's Printing Office, 11, Johnson's-court, Fleet-street. Works for review and advertisements to Mr. Groombridge, Publisher, 9, Panyer Alley, Paternoster Row. Correspondence for the current week cannot be received after Tuesday.

Arrangements have been made by which subscribers may be ensured the delivery of their copies by the various town agents on Thursday afternoon, and the copies for country circulation will be forwarded regularly on the day of publication.

POSTSCRIPT.

MISS H. BINFIELD WILLIAMS' CONCERT.—We were glad to find a concert for the benefit of this young lady, neice of the late Mr. Binfield, violoncellist, very fully and fashionably attended last night, at the Hanover-square Rooms. Mr. H. R. Bishop conducted, Mr. F. Cramer led, Messrs. Lindley, Blagrove, Lazarus, Harper, and several other principal instrumentalists lent their assistance. Mme. Bruce, A. Toulmin, Dolby, Foxall, Brooks, and Woodyatt; Messrs. J. Bennett, Stretton, F. N. Crouch, Parry, jun., with his "Wife" and "Governess," exerted themselves effectually for the entertainment of the company. Miss H. B. Williams performed Weber's *Concert Stuck*, and a duet of Beethoven's with Mr. Lindley, in a style so clear, powerful, and brilliant, as to augur highly of her future proficiency on the pianoforte.

TO CORRESPONDENTS.

A "Beethovenite" will perceive his suggestion has been attended to.

"F. H. L. Q." shall receive an answer next week.

A correspondent, whose letter has been mislaid, will find the parties he enquires after as under:—Herr Louis Spohr, Kapellmeister, Cassell; Herr Rinck, Kapellmeister, Darmsadt; M. Cherubini, Directeur de la Conservatoire, à Paris.

Our Old Jewry correspondent is thanked. We regret that his note did not arrive previous to the service, which we should have been glad to attend and comment upon; we have great faith in the ultimate success of Mr. Huliah's plan.

Our old correspondent seems inclined to take very high ground. We can only reply, that we shall be happy to find ourselves side by side with him, either in the "Ball" or any other part of "St. Paul's," save the crypt, where we have no desire to meet him for very many years. Quere—would not the "Whispering Gallery" be the most appropriate rendezvous?

"G. A. M." is thanked for his enclosure from Venice, which will doubtless prove interesting to the numerous friends of Sig. Gabussi during his residence in London.

Answers to other friends are still unavoidably deferred—we hope, excused.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.

Musard's Quadrilles from Norma, for 2 performers - Boosey.
Tolbecque.—Quadrilles from *Le Prison d'Edinbourg*, for ditto - Ditto.
Kalliwoda's 7th Overture, 4 hands - Ewer.
Labitzky's Aurora Waltz, 1 performer - Ditto.
Beethoven's Sonata, op. 6, 4 hands - Ditto.
Oginsky.—Polonaise, 4 hands - Ditto.
Kalliwoda's 4th Concertino, op. 100, for pianoforte and violin - Ditto.
Kontski.—New Set of quadrilles, Les Camélias - Wessel.

ORGAN.

A. Andre.—10 Organ Pieces, op. 68 - Ewer.

MISCELLANEOUS.

Beethoven's Duets, piano and violin concertante, no. 11, being op. 30, no. 3, Grand Sonata - Wessel.
Godbé.—Les Bijoux, violin and piano, no. 1 to 9 - Ditto.
Molique's Works, no. 15.—Fourth Grand Concerto in D, op. 14, for violin, with piano, or orchestra - Ditto.
Reissiger and Kummer.—Grand duet for piano and violin concertante, entitled Dresden, op. 152 - Ditto.
Frisch.—Souvenir de Moïse, Fantasia on Dal tuo stellata, the prayer arranged for violin and piano, flute and piano, violoncello and piano, cornet-à-piston and piano - Ditto.

THEATRE ROYAL ENGLISH OPERA.

Open every MONDAY, TUESDAY, THURSDAY, and SATURDAY.

THIS EVENING will be performed, fifth time, a Grand Opera, entitled **KEOLANTHE**; or, *The Unearthly Bride*.

Keolanthe, Madame Balfé; Pavana, Miss Gould (pupil of Mr. John Barnett); Fillippo, Mr. Stretton; Andrea, Mr. Wilson; Ombrastro, Mr. H. Phillips.

After which (6th time in English), Donizetti's Opera Buffa, entitled—**BETLY**.

Betly Miss E. Howard (pupil of Mr. Allen); Daniel, Mr. Barker; and Max, Mr. Stretton.

Stalls 7s., no half-price; Balcony and Dress Circle 5s., half-price 3s.; Upper Circle 4s., half-price 2s.; Pit 2s. 6d., half-price 1s. 6d.; Gallery 1s., no half-price. Half-price at a Quarter past Nine.

THEATRE ROYAL, DRURY-LANE.

GERMAN OPERA.

THIS EVENING will be performed Spohr's Opera of**JESSONDA**.

Jessonda, Madame S. Heinefetter; Amazili, Madame Schumann; Dandau, Herr Sesselman; Nadori, Herr Haitzinger; Tristan d'Arumha, Herr Mellinger.

A powerful Chorus, under the direction of Herr Baerwolf.

The Orchestra, on a Grand Scale, directed by Herr Ganz.

Stalls. 10s. 6d.; Dress Boxes, 7s.; Upper Boxes, 6s.; Upper Box Stalls, 5s.; Pit, 5s.; Gallery, 3s.

Acting and Stage Manager, Mr. Bunn.

HAYDN'S BIRTHDAY will be commemorated by the **LONDON PROFESSIONAL CHORAL SOCIETY**, in a performance of that Great Master's last work—"THE SEASONS," at the **HANOVER-SQUARE ROOMS**, on Wednesday Evening, March 31st, to commence at Eight o'clock. Principal vocal performers—Miss Birch, Miss Woodyatt, Mr. J. Bennett, Mr. Horncastle, Mr. Stretton, and Mr. H. Phillips. The band will consist of the principal performers of the Philharmonic and Ancient Concert orchestras. Leader, Mr. F. Cramer; Organ, Mr. Brownsmith; Conductor, Mr. G. F. Harris. Tickets 7s. each; Reserved Seats, 10s. 6d. each. Books of the Words 1s. each, to be had at all the principal music shops.

NEW QUADRILLES by Musard, Nordmann, and Tolbecque, for One or TWO PERFORMERS on the **PIANOFORTE**, published by T. BOOSEY and Co., Foreign Musical Library, 28, Holles-street, Oxford-street.

- Le Comique.—Tolbecque.
- Les Seduisantes.—Nordmann.
- Les Noces Royales.—Ditto.
- La Gypsy.—Tolbecque.
- La Prison d'Edinbourg.—Ditto.
- Gals Loisirs.—Dufrene.

- Le Proscrit.—Musard.
- Les Lavenses de Convent.—Ditto.
- Echos Suisses.—Ditto.
- Elisir d'Amore.—Ditto.
- Les Gondoliers.—Ditto.
- Norma.—Ditto.

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